law in the second period of Quakerism, again taking an approach to Quaker history that is topical and a necessary update to Braithwaite's history. Erin Bell's discussion of Friends' in popular culture and analysis of Quakers and murder trials is a fascinating read and a long overdue addition to Quaker historiography.

Finally, Robynne Rogers Healey takes the reader into the eighteenth century, closing the second period of Quakerism. Rogers Healey provides an important reminder once again that the story of Quakerism at this time "is more that a story of withdrawal from mainstream society"; instead, her "examination of conflict and accommodation among Quakers and between the Quakers and non-Quakers reveals a complex set of tensions that shaped the development of Quakerism in these years" (p. 288). Her conclusion is apropos to the volume at hand: the history of Quakerism is a story of engagement, struggle, public participation and a continuing process of identification as an alternative community that actively engages with the public sphere. The volume on the whole is an enjoyable read that is both accessible to non-specialists and essential for specialists, as its topics on the whole provide a new and stimulating addition to Quaker scholarship.

Kristianna Polder
Université Sorbonne-Nouvelle

Barrett, James R. – *History from the Bottom Up and the Inside Out: Ethnicity, Race, and Identity in Working-Class History*. Foreword by David R. Roediger. Durham and London: Duke University Press, 2017. Pp. 304.

Lewis Hine's 1910 photograph *Tenement Child with a Blank Wall to Stare At* adorns the cover of this collection. It makes you wonder what this child could be thinking, and that is precisely the question the historian of Irish American labour and biographer of Communist Party USA leader William Z. Foster, James Barrett wants you to ask. For, as the title suggests, history from the bottom up will always be inadequate if we fail to fully integrate subjectivity. Barrett argues we need to understand workers as people, with complex, varied, and potentially cosmopolitan lives, if we are to understand the history of the working class. Opening with his own experiences growing up Irish Catholic and working class on the west side of Chicago, and later as an activist and graduate student at Warwick and Pittsburgh, Barrett not only illustrates why the personal is political but shows that it is historically meaningful.

He then explores, in light of this, a variety of relatively specific questions in late nineteenth- and early twentieth-century American working-class history. How can we read autobiographies of American communists against the grain to see the personal amidst the political? How can the mental health crisis faced by William Foster help us understand his politics? How could one become a cosmopolitan worker in early twentieth-century America? What were the limits to cross-class conversations between bohemian intellectuals and cosmopolitan workers? What

made the immigrant working class American? Where did European immigrants fit in the racially divided American working class? How did ethnicity play itself out on the stage? He concludes by returning to his own trajectory, to ask what is still relevant in E. P. Thompson's *The Making of the English Working Class*.

Seven of the eight essays in the collection are revised versions of earlier work that first appeared between 1992 and 2014; only one is entirely new. The revisions, sometimes extensive, mean that this collection is not a particularly good chronicle of how Barrett's own thinking evolved. Instead, we are treated to the mature fruits of his long reflection. Hence, there was no need to place them in the order they were written; nor did he choose to privilege any particular historical order. These articles are best read as stand-alone pieces, and it is indeed as singular additions to senior and graduate-level course readings that the bulk of them are likely to be read.

I enjoyed reading the collection. The discussions of racially "in-between peoples," written jointly with David Roediger, and on how ethnic stereotyping evolved in vaudeville offer much that is new, while his classic text on Americanization from the bottom up has withstood the test of time. My appreciation is perhaps generational: Barrett and I are only a few years apart, both coming to graduate studies a decade after the publication of Thompson's *The Making*. We both read many of the classic socialist-humanist texts when they first appeared, and they clearly had a similarly profound impact on our research.

The main theme—that the subjectivities of working people matter—is well developed and clearly demonstrated in a variety of ways that I think will speak to those apprenticing in the craft now. I was, however, surprised by a revealing silence. Historians in the academy are overwhelmingly from the middle class, so the barriers that Barrett carefully delineated in his analysis of the relationship between Hutchins Hapgood (isn't that a name!), the Harvard-educated, bohemian intellectual, and Anton Johannsen, the Chicago-based, anarchist labour organizer, are the barriers that in so many ways continue to hamper academic analyses of working people's thoughts and actions. While Barrett had need to look no further than his elder brother for an example of a cosmopolitan worker, most students and scholars today would be hard-pressed to name one in their own circle of acquaintances. Although Barrett opened with his own class-based experiences, he never comments on how foreign they were, and sadly remain, to most of his colleagues. Instead he carefully, time and time again, makes the point that workers are people, they are just different. But he never says: dear reader, they are different from you and that is why I have to write this. And so an opportunity for class-consciousness raising is sadly missed.

On questions of theory and method, Barrett remains far closer to E. P. Thompson that he might realize. For like Thompson, Barrett sees no need for a different epistemology or methodology in order to write the history of the working class. An empathetic and respectful approach to our subjects suffices. The result, I would argue, is that while we may have a history of the working class, it is not working-class history, because so many of our theories and methods are intrinsically class-based and that class is not the working class. Here, Barrett's

unwillingness to tackle the class-nature of the academy head-on creates its own barriers.

Feminist historians, many of whom are cited in the extensive footnotes to this collection, have in this regard been much bolder in their struggle against patriarchy, and we have so much to learn from their debates. Frequently, Barrett notes that the written record and actions of working-class women differ from those of working-class men, but he stops short of developing these insights into a properly gendered analysis. Ethnicity, race, and class matter in history from the bottom up, but so too in our profoundly unequal societies do gender identities and the subjectivities of being male, female, or something altogether different.

Robert C. H. Sweeny
Université du Québec à Montréal
& Memorial University of Newfoundland

Barringer, Tim and Wayne Modest, eds. – *Victorian Jamaica*. Durham and London: Duke University Press, 2018. Pp. 744.

"History has been a troublesome subject for West Indians because nineteenth century history writing was deeply imbricated with the language of imperialism" (p. 263). So begins Catherine Hall's important contribution to the breathtaking, *Victorian Jamaica*. "Troublesome," rather than "irrelevant," Hall argues, as she revises Derek Walcott's famous phrasing, because despite the inappropriateness of the narrow conceptualization of history as "the stories of great men and their achievements, of monuments and institutions and classic texts," Caribbean people have imagined, invented, and insisted on a history of their own. Caribbean History is hardly one carried in monuments: it is in the shadows of the trees, the echoes of the mountains, the vibration of the sea, and the voice of the people. Catching shadows, decoding ciphers, and tracing echoes, *Victorian Jamaica* is a monumental reimagining and invention of Caribbean history, and more broadly, British imperial history. Opening with "Object Lessons" and divided into three parts, with contributions from more than 20 contributors, spread across the globe, this impressive collection leaves no object unturned in its extensive research into the documentary, performative, and material past of nineteenth-century Jamaica. Culling together an extensive array of drawings, photographs, maps, and prints, as well as furniture, clothing, architecture, song lyrics, religious practices, and flora and fauna, the volume redraws the boundaries of archives and evidence and tells a story of Victorian Jamaica that is as panoramic as it is detailed.

Despite the chronological ordering of the "Object Lessons" with which the volume opens, the reverberations produced by the eras marked by the various objects disrupt history's linearity. The stories the material objects tell narrate more than the movement of time from one epoch to the next; and, in particular, that freedom seamlessly followed slavery, as popular evocations of a Bruckins song,